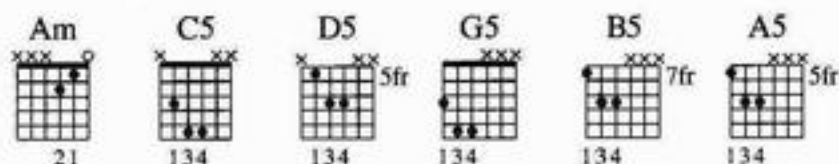
Prelude 3.0

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,
Corey Taylor, Mic Thompson and Sid Wilson

*Chord symbols reflect overall harmony.

Gtr. 3 tacet

Am C5 D5

Gtr. 3

When we shed these bit-ter skins a-gain,

Gtr. 4 (slight dist.) Riff B

mf

w/ slide

Gtr. 5 (dist.)

mf

w/ heavy chorus

*Sung behind the beat.

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Riff A (2 times)
Gtrs. 6, 7 & 8 tacet
A5
C5
D5
2. I don't know why you nev - er asked me.
B5
A5
C5
And I don't know why you nev - er
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3 tacet
D5
Bm
Am
C5
Gtr. 3
cared. When we hide these lit - tle
Gtr. 5
D5
Bm
Am
sins a - gain, all the
(Sins a - gain.)
Gtr. 5
D.S. al Coda
C5
D5
B5
rea - sons have to die. But now it's o - ver.

The Blister Exists

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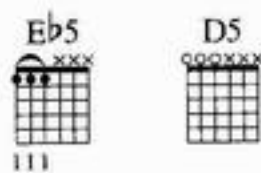
Intro

Very fast ♩ = 192

*Chord symbols reflect implied harmony.

End Riff B
Riff C
Gtr. 2
P.M.
D5
Eb5
Yeah.
Gtr. 2
End Riff C
Gtr. 2: w/ Riff C (2 times)
Drop it.
Half-time feel
2nd time, End half-time feel
Gtrs. 1 & 2
D5 Eb5 D5 F5 Gb5 F5
Rhy. Fig. 1
End Rhy. Fig. 1

Verse
D5 Eb5 D5 Eb5
1. Bones in the wa - ter and dust in my lungs, ab -
Gtr. 1 Riff D
Gtr. 2 Riff D1
P.M.
D5 Eb5 D5 Eb5
sorb - ing ar - cha - ic like a sponge.
Gtrs. 1 & 2: w/ Riffs D & D1 (2 3/4 times)
D5 Eb5
The ul - ti - mate way is the
End Riff D
End Riff D1
D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5
way you con - trol, but can you stay if you de - tach your soul? Bur - y the pres - ent and

Squeeze out the past, the ones you en - dear to nev - er last.

Pre-Chorus

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 F5 Gb5 F5 D5 Eb5 D5 F5 Gb5 F5

pseu - do - sta - tis - tic. Can you feel this?

Gtr. 1

*grad. bend 1 1/2 *steady gliss.*

15 15 15 7

*Pick sixteenth-notes while bending.

Gtr. 2

P.M. P.M.

0 0 0 0 0 0 5 7

Verse

Gtr. 1: w/ Riff D (1st 3 meas.)
D5 N.C.
D5 N.C.
2. Blood on the pa - per and skin on my teeth, try - ing to com - mit to what's
Gtr. 2

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff D1 (2 3/4 times)
Eb5 F5 Eb5 A5 D5 Eb5 D5 Eb5
be - neath.
To find the time is to lose the mo - men - tum.
Gtr. 1
Gtr. 2
divisi
grad. bend

D5 Eb5 D5 Eb5 D5 Eb5
You learn the les - sons and im - me - di - ate - ly for - get them. Au - to - mat - ic and out

D5 Eb5 D5 Eb5 D5 Eb5
of my reach.
Con - sult all the waste to find the key.

Gtr. 1 : w/ Riff D (1st 3 meas.)
D5 Eb5 D5 Eb5 D5 Eb5
Min - i - mal life and the pol - y - syl - lab - ic.
I'm just an - oth - er blank page.

Chorus
Half-time feel
Gtr. 3 tacet
E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5
I am all, but what am I? An - oth - er
Voc. Fig. 1
End Voc. Fig. 1
(I.)
*Gtrs 1 & 2
Riff E
End Riff E
*Composite arrangement
Gtrs. 1 & 2: w/ Riff E
num - ber that is - n't e - qual to an - y of you.
(An - y of you.)
N.C.
I con - trol, but I com - ply. Pick me a -
Voc. Fig. 2
End Voc. Fig. 2
(-ply.)
Gtrs. 1 & 2
Riff F
End Riff F
To Coda
part, then pick up the piec - es. I'm un - e - ven.

Eb5 D5 N.C. D5
11
Gtrs. 1 & 2
Gtr. 1
fdbk.
Pitch: A
Interlude
Eb5 D5 N.C. D5 F5 D5 Eb5
Rhy. Fig. 2
*Gtrs 1 & 2
Play 4 times
End Rhy. Fig. 2
P.M.
*Composite arrangement
Bridge
Gtr. 2: w/ Rhy. Fig. 2 (4 times)
Eb5 D5
I am the dam - aged one, all my life and the
Gtr. 1
F5 D5 Eb5 D5
dam - age done. I am the dam - aged one,
*P.S.
*Slide edge of pick down 2nd & 3rd strings.

*Produce harmonics by touching string close to bridge while slurring.
**Slide fingers up open strings.

Coda
Gtrs. 1 & 2: w Riff E (2 times)
Bkgd. Voc.: w/ Voc. Fig. 1
E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5
I am all, but what am I? An - oth - er

End half-time feel
E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5
num - ber that is - n't e - qual to an - y of you.

Gtrs. 1 & 2: w/ Riff F
Bkgd. Voc.: w/ Voc. Fig. 2
N.C. F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5
I con - trol, but I com - ply. Pick me a -

Gtrs. 1 & 2: w/ Riff E
E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5 E5 F5 D5 Ab5 G5 Ab5 G5 D5 F5 G5
part, then pick up the piec - es. I'm un - e - ven.

Outro
Half-time feel
Eb5 D5 N.C. D5 F5 D5 Eb5
Yeah.
*Gtrs. 1 & 2
15ma loco
P.M.
Harm.
P.M.
Pitch: B
*Composite arrangement
**Harmonic located approximately 1/3 the distance

Three Nil

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Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Intro

Moderately ♩ = 116

N.C. Eb5 D5 F5 E5 **D5 Eb5 D5 F5 E5 D5 Eb5

Gtr. 1 (dist.) (Drums) Rhy. Fig. 1 — *Play 4 times* — End Rhy. Fig. 1

mf w/ slide *steady gliss.* *steady gliss.*

*Gtrs. 2 & 3 (dist.) Rhy. Fig. 1A — End Rhy. Fig. 1A

f P.M. *steady gliss.* P.M. *steady gliss.*

*Composite arrangement

**Chord symbols reflect implied harmony.

**D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5
*Gtrs. 2 & 3
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
*Composite arrangment
**Chord symbols reflect implied harmony.
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)
Yeah!
Gtr. 3
***Gtrs. 2 & 3
D°
D
***Composite arrangement
Verse
Double-time feel
1. Cha - os, it's just the be - gin - ning. Ev - 'ry prom - ise I made, I'm re - scind - ing.
Rhy. Fig. 4
End Rhy. Fig. 4

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D
Cen - ter mass in the mid - dle of the mon - ster, I'm get - ting ti - red of drown - ing the con - stant

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D
cry for help. It's de - bat - a - ble. The on - ly rea - son that you love me is I'm hat - ed by

Gb5 F5 Eb5 D5 D° D Gb5 F5 Eb5 D5 D° D
all.
Come on, come see dys - func - tion. I guess we're gon - na leave it o - pen for dis - cus - sion.

End double-time feel
Gb5 F5 Eb5 D5 N.C. D5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5
Who am I? Where am I go - ing?
Gtrs. 2 & 3
P.M.

D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 N.C.
May - be I'm look - ing in the wrong di - rec - tion. May - be I'm look - ing for an - y di - rec - tion.
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Pre-Chorus
Quadruple-time feel
E5 F5 G5 A♭5 E5 F5 G5 A♭5
This is not my war. This is not my
Riff A
G5 A♭5 B♭5 C♭5 G5 A♭5 B♭5 C♭5
End quadruple-time feel
fight. This is some - thing more. This is not my
Gtr. 3
steady gliss.
Gtr. 2
End Riff A
E5 B5 C5 F5 G5 D5 E♭5 A♭5 E5 B5 C5 F5 G5 D5 E♭5 A♭5
life. ...rev - o - lu - tion. con - vo - lu - tion.
All: (This is not my... This is not my...
*Gtrs. 2 & 3
Rhy. Fig. 5
P.M.
*Composite arrangement

...ex - pec - ta - tion.
This is not my...
...des - per - a - tion.
This is not my...)
End Rhy. Fig. 5
P.M.
Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5
Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 G5 Ab5
Yeah.
Gtrs. 2 & 3
Verse
D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5
2. Holed up, scarred, and tamed_ for the hell of it. Look at me! I am the glo - ri - fied mal - con - tent._
Riff B
End Riff B

Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5
Save me? Save this! All I got - ta do is give up and all is for - giv - en. I'm
(I'm
Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5
sick of be - ing the butt of a cos - mic joke and I don't get the punch line.
sick!)
Gb5 F5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 Gb5 F5 Eb5 D5 Eb5 D5 N.C.
A mil - lion peo - ple lined up for miles to see the great big mouth shut - up and a - pol - o - gize.
Gtrs. 2 & 3
P.M.
0 4 3 1 0 0 4 3 1 0 0 0 1 0 0 4 3 1 0 0 1 0
Pre-Chorus
Quadruple-time feel
Gtrs. 2 & 3: w/ Riff A
E5 F5 G5 Ab5 E5 F5 G5 Ab5 G5 Ab5 Bb5 Cb5
This is not my war. This is not my fight. This is some - thing
End quadruple-time feel
Gtrs. 2 & 3: w/ Rhy. Fig. 5
G5 Ab5 Bb5 Cb5 E5 B5 C5 F5 G5 D5 Eb5 Ab5 E5 B5 C5 F5 G5 D5 Eb5 Ab5
more. This is not my life. ...rev - o - lu - tion. con - vo - lu - tion.
All: (This is not my... This is not my...
G5 D5 Eb5 Ab5 Bb5 F5 Gb5 Cb5 G5 D5 Eb5 Ab5 Bb5 F5 Gb5 Cb5
...on - ly rea - son to ques - tion why. To - day I said good -
This is not my...)

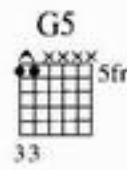
Chorus
2nd time, Gtr. 4: w/ Riff C
D7 D5 D7 D5 E5 F5 G5
bye. Good - bye. Oh, I did-n't need to leave to stay
Gtrs. 2 & 3
Rhy. Figs. 6 & 6A
Gtr. 2: w/ Rhy. Fig. 6 (3 times)
Gtr. 3: w/ Rhy. Fig. 6A (2 3/4 times)
2nd time, Gtr. 4: w/ Riff C
A♭5 D7 D5 D7 D5 E5
right here. To-day I said good - bye. Good - bye. Oh,
Gtr. 2
End Rhy. Fig. 6
8va
Harm.
*Produce harmonics by lightly touching 4th string at the 2nd fret and sliding in the direction indicated while picking sixteenth-notes. Fret locations are approximate.
Gtr. 3
End Rhy. Fig. 6A
F5 G5 A♭5 D7 D5 D7
I did-n't need to leave to stay right here. To-day I said good - bye. Good -
Gtr. 4 (dist.)
Riff C
mf

Gtr. 4 tacet
D5
E5
F5
G5
A♭5
D7
bye.
Oh. I did-n't need to leave to stay right here.
To-day I said good-
End Riff C
Gtr. 4: w/ Riff C
To Coda
D5
D7
D5
E5
F5
G5
bye.
Good - bye.
Oh. I did-n't need to leave to stay
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 3: w/ Rhy. Fig. 1A (3 1/2 times)
A♭5
E♭5
D5
F5
E5
D5
E♭5
D5
F5
E5
D5
E♭5
right here.
To-day I said good - bye.
Gtr. 3
Rhy. Fig. 7
Gtr. 2
End Rhy. Fig. 7
steady gliss. P.M.
steady gliss. P.M.
Gtr. 2: w/ Rhy. Fig. 7
Gtr. 2: w/ Rhy. Fig. 1A (1 1/2 times)
D5
F5
E5
D5
E♭5
D5
F5
E5
D5
E♭5
D5
F5
E5
D5
E♭5

D5 F5 E5 D5 E♭5 D5 F5 E5 D5 E♭5 D5 F5 E5 D5 E♭5 N.C.
Yeah.
*Gtrs. 2 & 3
steady gliss. P.M.
*Composite arrangement
E♭m D5 F5 D5 G5 D5 A♭5 E♭m D5 F5 D5 G5 D5 A♭5
Rhy. Fig. 8
End Rhy. Fig. 8
P.M.
Gtrs. 2 & 3: w/ Rhy. Fig. 8
E♭m D5 F5 D5 G5 D5 A♭5 E♭m D5 F5 D5 G5 D5 A♭5
Bridge
Gtrs. 2 & 3: w/ Rhy. Fig. 8 (2 times)
E♭m D5 F5 D5 G5 D5 A♭5
I'm the pa - ri - ah
(Break me.
E♭m D5 F5 D5 G5 D5 A♭5 E♭m D5 F5 D5 G5 D5 A♭5 E♭m D5 F5 D5 G5 D5 A♭5
I am the li - ar. I can take an - y - thing. Ac - cuse me of ev - 'ry - thing.
Save me. Make me. Take me.
E♭m D5 F5 D5 G5 F5 G5 A♭5 E♭m D5 F5 D5 G5 F5 G5 A♭5 E♭m D5 F5 D5 G5 F5 G5 A♭5
Cut off the sys - tem. De - ny my ex - is - tence. I won't be a - fraid.
Shape me. E - rase me. Try me.
Gtrs. 2 & 3
Rhy. Fig. 9
P.M.

E5 F5 G5 A♭5 E5 F5 G5 A♭5
Whispered:
One,
One,
two,
two,
Gtr. 2
End quadruple-time feel
E5 F5 G5 A♭5 E5 F5 G5 A♭5
three,
three,
nil.
nil.
E♭5 D5 F♯5 E♭5 G5 E5 A♭5 N.C. E♭5 D5 F♯5 F5 G5 A♭5
Play 3 times
*Gtrs. 2 & 3
steady gliss.
P.M.
*Composite arrangement
E♭5 D5 F♯5 E♭5 G5 E5 A♭5 N.C.
Kiss.
steady gliss.
P.M.

Duality

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, James Root and Sid Wilson

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Pre-Chorus
Moderately fast ♩ = 196

N.C.

Whispered: I push my fin - gers _ in - to my

Chorus

*D5 F5

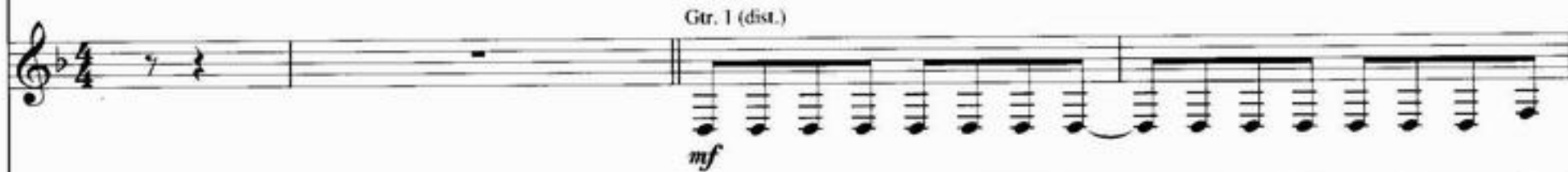
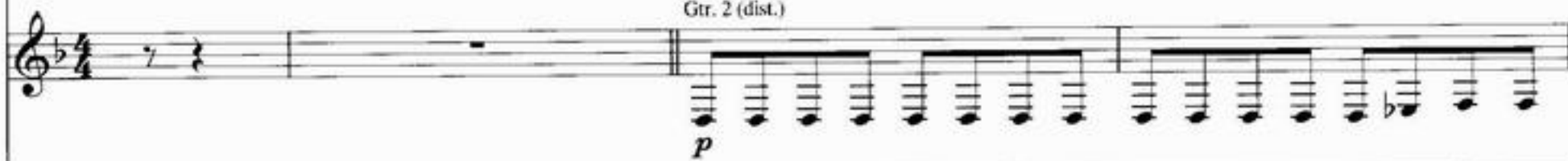
eyes. _____ It's the on - ly thing _ that slow - ly stops _ the ache, _____ but it's made _

A♭5 E♭5 F5 E♭5 D5 F5

Gtr. 2 (dist.)

p

Gtr. 1 (dist.)

mf

*Chord symbols reflect implied harmony.

Ab5
Eb5
D5
F5
of all the things I have to take.
Jesus, it nev-
Gtrs. 1 & 2
*Gtrs. 3 & 4
(dist.)
f
**w/ octaver
*Composite arrangement
**Set for one octave above.
Ab5
Eb5
F5 Eb5 D5
F5
-er ends, it works it's way in-side.
If the pain
Interlude
Ab5
Eb5
D5
goes on, ah.
Gtr. 3
Rhy. Fig. 1
Gtr. 4
Rhy. Fig. 2

E♭5 D5 F5 C5 D5
8va loco
End Rhy. Fig. 1
E♭5 D5 A♭5 E♭5
8va
P.H.
P.M.
P.H.
Pitch: G
15ma loco
End Rhy. Fig. 2
P.M.
P.H.
P.H.
P.M.
Pitch: G A
Pitch: D♭
D5
E♭5 D5 F5 C5 D5
8va loco
P.H.
P.M.
15ma loco
P.H.
P.M.
Pitch: G A
E♭5 D5 A♭5 E♭5 A5 C5 G5 A5
P.H.
P.M.
P.M.
Pitch: E♭
P.M.
P.H.
P.M.

Verse
F5 G5 E♭5 D5 A5 C5 G5 A5
Spoken: 1. I have screamed un - til my veins col - lapsed, I've
*Gtrs. 3 & 4
Riff A
P.M.
*Composite arrangement
Gtr. 3: w/ Riff A (3 times)
Gtr. 4: w/ Riff A (7 times)
wait - ed as my time's e - lapsed. Now all I do is live with so much
End Riff A
hate. I've wished for this, I've bitched at that, I've
left be - hind this lit - tle fact: You can - not kill what you did not cre - ate. I've
A5 C5 G Am F5 G5 E♭sus2 Dsus2
got - ta say what I've got - ta say, and then I swear, I'll go a - way. But I
Gtr. 3
Riff B
End Riff B

A5 C5 G Am F5 G5 E♭sus2 Dsus2 A5 C5 G Am
can't prom - ise you'll en - joy the noise. I guess I'll save the best for last. my
F5 G5 E♭sus2 Dsus2 A5 C5 G Am F5 G5 E♭sus2 Dsus2
fu - ture seems like one big past. You're left with me 'cause you leave me no choice.
Pre-Chorus
F5 E5 E♭5
I push my fin - gers in - to my
Rhy. Fig. 3
*Gtrs. 3 & 4
End Rhy. Fig. 3
P.M.
*Composite arrangement
Chorus
D5 F5 A♭5
eyes. It's the on - ly thing that
Riff C
E♭5 F5 E♭5 D5 F5
slow - ly stops the ache. If the pain
End Riff C
Riff D

Ab5 Eb5 F5 Eb5 D5 D5 C5 G5 A5
goes on, I'm not gon - na make it.
End Riff D
Gtr. 3
P.M.
F5 G5 Eb5 D5 A5 C5 G5 A5 F5 G5 Eb5 D5
Gtr. 3
Gtr. 4
steady gliss.
Verse
Gtr. 3: w/ Riff A (2 times)
Gtr. 4: w/ Riff A (4 times)
A5 C5 G5 A5 F5 G5 Eb5 D5 A5 C5 G5 A5
Spoken: 2. Put me back to-geth - er, or sep - a - rate the skin from bone. Leave me all the piec - es,
Gtr. 3: w/ Riff B (2 times)
F5 G5 Eb5 D5 A5 C5 G Am F5 G5 Ebsus2 Dsus2
than you can leave me a - lone. Tell me the re - al - i - ty is bet - ter than the dream. But I
Pre-Chorus
Gtrs. 3 & 4: w/ Rhy. Fig. 3
A5 C5 G Am F5 G5 Ebsus2 Dsus2 F5
found out the hard way: Shouted: Noth - ing is what it seems! I push my
Chorus
Gtrs. 3 & 4: w/ Riff C
D5 F5 Ab5
fin - gers in - to my eyes. It's the on - ly thing that
Voc. Fig. 1
(Eyes,

E♭5
F5
E♭5
D5
F5
A♭5
works it's way in - side.
If the pain goes on, I'm
- side.)
End Voc. Fig. 1
End Riff G
Riff H
Interlude
Gtr. 4: w/ Rhy. Fig. 2
D5
E♭5 D5 F5 C5
not gon - na make it.
Gtr. 5
End Riff H
P.H.
Pitch: A♯
Gtr. 3
*fdbk.
fdbk.
P.M.
15ma
*Microphonic fdbk., not caused by string vibration.
Bridge
Half-time feel
Gtr. 3: w/ Rhy. Fig. 1
Gtr. 4: w/ Rhy. Fig. 2 (1st 5 meas.)
D
E♭5 D5 A♭5 E♭5
Spoken: All I've
loco
8va
Pitch: E

Eb5 D5 F5 C5 D5
got, all I've got is in - sane. All I've got, all
End half-time feel
Eb5 D5 Ab5 F5 Ab5 Eb5 F5 Eb5 F5 C5
I've got is in - sane. Shouted: All I've got, all I've got is in - sane.
Gtr. 3
Rhy. Fig. 4
15ma
P.M.
P.H.
Gtr. 4
Rhy. Fig. 4A
Pitch: G
Eb5 F5 Eb5 Ab5 D5 Eb5
All I've got, all I've got is in - sane. All I've
loco
End Rhy. Fig. 4
End Rhy. Fig. 4A

F5 E♭5 F5 C5 E♭5
got, all I've got is in - sane. All I've got, all
Pre-Chorus
Gtrs. 3 & 4: w/ Rhy. Fig. 3
F5 E♭5 A♭5 D5 F5 E5 E♭5
I've got is in - sane.
Gtrs. 3 & 4 tacet
D5 F5 E♭5 G5 F5 A5 D5 A5 C5 B5 G5 A5 N.C.
I push my fin - gers in - to my
Gtrs. 3 & 4
P.M.
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 3 & 4: w/ Riff C
Gtr. 5: w/ Riff G (6 times)
D5 F5 A♭5 E♭5 F5 E♭5 D5
eyes. It's the on - ly thing that slow - ly stops the ache.
Gtr. 5
Gtrs. 3 & 4: w/ Riff E (2 times)
F5 A♭5 E♭5 F5 E♭5 D5
But it's made of all the things I have to take.
Gtr. 6: w/ Riff F
F5 A♭5 E♭5 F5 E♭5 D5
Je - sus, it nev - er ends, it works it's way in - side.

Gtr. 6: w/ Riff F
F5
Ab5
Eb5
F5 Eb5 D5
If the pain goes on, I'm not gon - na make it.
Gtrs. 7 & 8 (dist.)
Interlude
D5
*Gtrs. 3 & 7
Eb5 D5 F5 C5 D5
15ma
loco
P.M.
P.H.
*Composite arrangement
**Gtrs. 4 & 8
**Composite arrangement
Pitch: G A
Outro
Half-time feel
Eb5 D5 Ab5 F5 Eb5 D5
Spoken: All I've

got, all I've got is in - sane. All I've got, all
15ma loco
P.M. P.H.
Pitch: G A
End half-time feel
E♭5 D5 A♭5 F5 D5 E♭5 D5 F5 C5
I've got is in - sane. Shouted: All I've got, all I've got is in - sane.
8va loco 15ma
P.M. P.H.
Pitch: D♭ Pitch: G
D5 E♭5 D5 A♭5 E♭5
All I've got, all I've got is in - sane.
15ma loco 8va
P.M. P.H.
Pitch: B♭
Pitch: A Pitch: D♭

Opium of the People

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Intro

Moderately ♩ = 136

D5
Riff A
End Riff A
*Gtrs. 1 & 2
P.M.
(Gtr. 2, cont. in slashes)
*Composite arrangement
D5
Gtr. 2
(cont. in notation)
God!
Gtr. 3
8va
loco
Gtr. 1
Gtr. 3 tacet
D5 F♯5 E♭5 D5 E♭5 D5 F♯5 E♭5 D5 E♭5 D5 F♯5 E♭5 D5 E♭5 D5 F♯5 E♭5 D5 F♯5 G5 G♯5 A5
*Gtrs. 1 & 2
Rhy. Fig. 1
P.M.
*Composite arrangement
E♭5 D5 F♯5 E♭5 D5 E♭5 D5 F♯5 E♭5 D5 E♭5 D5 F♯5 E♭5 D5 F♯5 G5 G♯5 A5
End Rhy. Fig. 1
P.M.
**Don't tie on recall.

Verse
Double-time feel
A5 E♭5 D5 B♭5 A5 E♭5 D5 B♭5
1. Watch those id - i - o - syn - cra - sies. Watch all the id - i - ots fall on me.
Riff B
End Riff B
P.M.
Gtrs. 1 & 2: w/ Riff B (3 times)
Run - ning out of ways to get out of the way. Take an - oth - er shot just to stay the same. But I
need some bal - ance, back it off. Fill your lungs 'til it makes you cough.
End double-time feel
Tell me ev - 'ry - thing's gon - na be al - right, 'cause I don't think I'll make it through to - night.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
The on - ly way is all the way. The on - ly way
is all the way. The on - ly way is all the way.
The on - ly way is all the
way. The on - ly way is all the way.
The on - ly way...

Gtr. 1
A5 E♭5 D5 B♭5 A5 E♭5 D5 B♭5
P.M.
A5 E♭5 D5 B♭5 A5 E♭5 D5 B♭5
2. Oh, my God, it's
Gtr. 1
P.M.
Gtr. 2
P.M.
Verse
Double-time feel
A5 E♭5 D5 B♭5 A5 E♭5 D5 B♭5
Judge - ment Day and I'm not pre - pared. Ev - 'ry - bod - y out there's run - nin' scared. So
Rhy. Fig. 2
End Rhy. Fig. 2

Chorus
End double-time feel
Gtr. 2: w/ Rhy. Fig. 2
A5
E♭5
D5
B♭5
F5
A♭5
D5
Rhy. Fig. 3A
Gtr. 2
P.M.
take a lit - tle bit off the top.
I don't care, just make it stop.
I won't give
Voc. Fig. 1
(I won't give
Gtr. 1
Rhy. Fig. 3
*Gtrs. 1 & 3
*Composite arrangement
End Rhy. Fig. 3A
an - oth - er soul to you.
(On and on.)
an - oth - er soul.
End Rhy. Fig. 3
let ring

8va
loco
8va
loco
P.S.
(cont. in notation)

Gtr. 2: w/ Riff C (2 times)

Verse

Gtrs. 1 & 2: w/ Riff C (4 times)

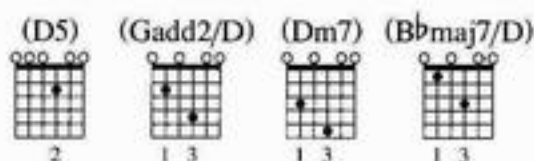
Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 3: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3A (2 1/2 times)

*Composite arrangement

Gtrs. 1 & 2: w/ Riff C (2 times)
Gtr. 3 tacet
E♭5
D5
D5
P.M.
hope
to
you.
hope.)
let ring
*Gtrs. 1 & 2
Quit it. What do you want? Quit it. What do you want?
*Composite arrangement

Circle

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison, Corey Taylor, Mic Thompson and Sid Wilson

Gtr. 1: DADGAD tuning, capo II:
(low to high) D-A-D-G-A-D

Intro

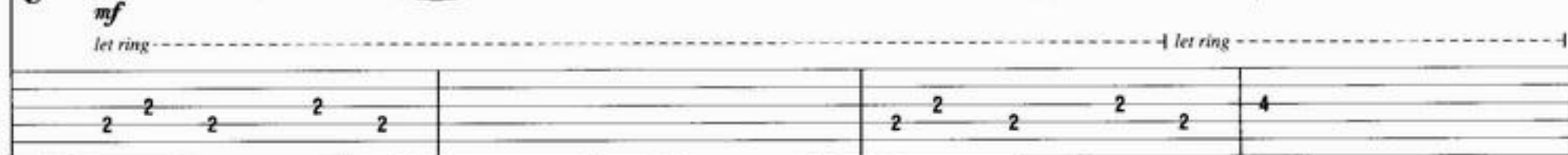
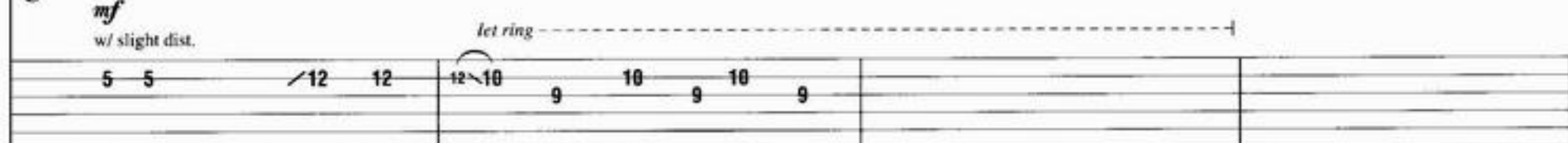
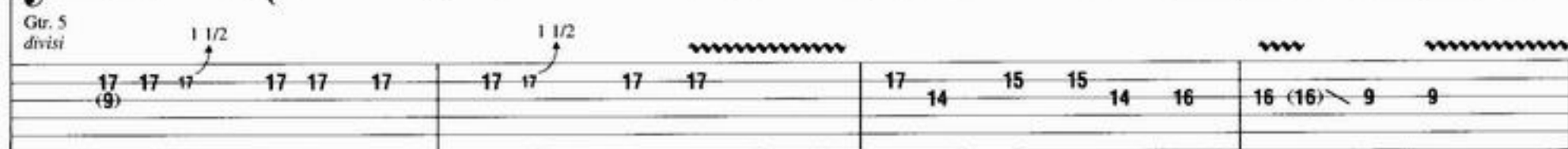
*Doubled throughout

**Symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect overall harmony.

Em/G (Dm/F) Esus4 (Dsus4) E5 (D5) Em♭6 (Dm♭6) Em7 (Dm7) Em♭6 (Dm♭6)
of my fa - thers.
Gtr. 1: w/ Rhy. Fig. 1
E5 (D5)
Em7 (Dm7) Em♭6 (Dm♭6) E5 (D5) Esus4 (Dsus4) Em/G (Dm/F) Esus4 (Dsus4)
Stand on the face of the an - cients.
(D5)
Rhy. Fig. 2
Gtr. 1
Bear all the se - cret flesh of time it - self.
*Gtr. 2
Riff A
*Cello arr. for gtr.
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 2: w/ Riff A (4 times)
E5 (D5)
End Rhy. Fig. 2
Voc. Fig. 1
Fol - low me... I've come so far, I'm be -
End Riff A

hind a - gain.
Fol - low me...
I've
Riff B
*Gtr. 3
*Acous. Bass arr. for gtr.
End Voc. Fig. 3
Gtr. 3: w/ Riff B (2 times)
wished so hard I'm there a - gain.
Fol - low me.
End Riff B
(D5)
Rhy. Fig. 3
(Gadd2/D)
End Rhy. Fig. 3
Gtr. 1
Fol - low me.
Gtr. 5 (elec.)
w/ dist.
Gtr. 4 (elec.)
w/ dist.

(Dm7)
(Gadd2)
(B♭maj7)
All of my end - ings are wait - ing to be - gin.
Gtr. 1: w/ Rhy. Fig. 2 (last 3 meas.)
Em
(Dm)
Aadd2
(Gadd2)
E5
(D5)
Gtr. 10 (elec.)
8va
mf
w/ slight dist.
let ring
Gtr. 9 (elec.)
f
w/ dist.
Verse
Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 10 tacet
E5
(D5)
2. I know the way, but I fal - ter.
Gtr. 9
Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 9 tacet
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3: w/ Riffs A & B (5 times)
I can't be a - fraid of my pa - tience. There's a
(I've...)
Gtr. 11 (elec.)
Riff D
mf
w/ slight dist. & reverb

Bkgd. Voc.: w/ Voc. Fig. 3
Gtr. 11: w/ Riff D (3 times)
sa - cred place
Ra - zel keeps safe.
Fol - low me...
I've
End Riff D
seen so much I'm blind a - gain.
Fol - low me...
I
Gtr. 1: w/ Rhy. Fig. 3
Aadd2
(Gadd2)
feel so bad, I'm a - live a - gain.
Fol - low me.
Gtr. 4
Chorus
Gtr. 1: w/ Rhy. Fig. 4 (4 times)
Gtr. 4 tacet
Gtr. 8: w/ Riff C (2 times)
Em7
(Dm7)
Aadd2
(Gadd2)
Cmaj7
(B♭maj7)
E5
(D5)
Aadd2
(Gadd2)
* Voc. Fig. 4
All that I want - ed were things I had be - fore.
(Oh.)
Gtr. 9
Riff E
End Riff E

Em7
(Dm7)
Aadd2
(Gadd2)
Cmaj7
(B♭maj7)
Em
(Dm)
Aadd2
(Gadd2)
All that I need - ed, I nev - er need - ed more.
End Voc. Fig. 4
Em7
(Dm7)
Aadd2
(Gadd2)
Cmaj7
(B♭maj7)
E5
(D5)
Aadd2
(Gadd2)
All of my ques - tions are an - swers to my sins.
Gtr. 9
Em7
(Dm7)
Aadd2
(Gadd2)
Cmaj7
(B♭maj7)
All of my end - ings are wait - ing to be -
Gtr. 1: w/ Rhy. Fig. 4 (last meas.) (3 times)
Em
(Dm)
Aadd2
(Gadd2)
E5
(D5)
Aadd2
(Gadd2)
E5
(D5)
Aadd2 E5
(Gadd2)(D5)
Aadd2
(Gadd2)
gin.

Outro
Bkgd. Voc.: w/ Voc. ad lib. (till end)
Gtr. 9 tacet
Cadd2
(B♭add2)
G5
(F5)
Em
(Dm)
Riff F
End Riff F
Gtr. 12 (elec.)
mf
w/ slight dist.
let ring
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Gtr. 12: w/ Riff F (2 times)
Riff G
End Riff G
w/ dist.
Gtr. 13 (elec.)
Gtr. 14 (elec.) divisi
Riff G1
End Riff G1
*Fade in over next 8 meas.
Gtrs. 13 & 14: w/ Riffs G & G1 (3 times)
Gtr. 1: w/ Rhy. Fig. 5 (play once & fade)

*Dm
Gtr. 12
Riff H
let ring
Riff I
Gtr. 13
Gtr. 14
divisi
Riff I1
End Riff I
End Riff I1
*Chord symbol reflects harmony implied by Gtrs. 13 & 14.
Gtrs. 13 & 14: w/ Riffs I & I1 (7 times)
Gtr. 12: w/ Riff H (play once & fade)
End Riff H
Gtr. 13: w/ Riff I
Gtr. 14 tacet

Welcome

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, James Root and Sid Wilson

P.M.
D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5
Yeah!
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5
E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5
Rhy. Fig. 3
Gtrs. 1 & 2
End Rhy. Fig. 3
steady gliss.
Verse
D5 E♭5 D5 E5 E♭5 D5 E♭5
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 1/2 times)
D5 E♭5 D5
1. I am a prod - uct of your con - duct. The un - con - trol - la - ble urg -
2. Clawed a - way from hu - man clay, we are the bro - ken shards, the art
Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
P.M.

E5 E♭5 D5
E♭5
D5 E♭5 D5
E5 E♭5 D5
E♭5
- es that made me have made us all. Are you proud? Do you e - ven care?
dis - ar - ray. Be - fore you con - demn, you rape them. Feed us me - co - ni - um.

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1
D5 E♭5 D5
E5 E♭5 D5
E♭5 D5
E5 E♭5 D5
You taught us all to lie, that's how we made it here. You should-'ve bur - ied the truth
Stunt our growth from our souls to our throats. Cut! You should - n't wall us up
Rhy. Fig. 5
Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)
E♭5 D5
E5 E♭5 D5
E♭5 D5
with your se - crets, but you were far too im - pressed with your pre - tense.
with your ap - a - thy. But you did, now you're on - ly grow - ing en - e-mies.
End Rhy. Fig. 5
P.M.

E5 E♭5 D5
E♭5 D5
E5 E♭5 D5
Now as far as I know, I don't know an - y - thing 'cause you made damn sure
This is the cat - a - lyst, the Al - pha, the first breed, 'cause you made damn sure

Rhy. Fill 1
Gtrs. 1 & 2
P.M.

I was-n't an-y-thing.
that we're ev-'ry-thing.
Dis-trac-tions!
Riff A
Gtrs. 1 & 2
*Gtrs. 1, 2 & 3
P.M.
*Gtr. 3 f, w/ dist. and doubled throughout. Composite arrangement
E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5
Re-ac-tions!
The on-ly way to go is to go a-way.
End Riff A
To Coda
Gtrs. 1, 2 & 3: w/ Riff A
D5 F#5 F5 C5 B5 E5 Eb5 Ab5 G5 D5 F#5 F5 C5 B5
Dis-card-ed!
Re-tard-ed!
Be-fore I let you go
Interlude
End half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 Eb5 Ab5 G5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5
you have to let me.
D.S. al Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 Eb5 D5 E5 Eb5 D5 E5 Eb5 D5
Yeah.

Coda
End half-time feel
E5 E♭5 A♭5 G5 D5 F♯5 F5 C5 B5 E5 E♭5 A♭5 G5
you have to let me. Much to my sur - prise I will wake up...
...and
Rhy. Fig. 6
Gtrs. 1, 2 & 3
P.M. P.M. P.M. P.M.
D5 F♯5 F5 C5 B5 E5 E♭5 A♭5 G5
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6
D5 F♯5 F5 C5 B5
fol - low the path of the ones I am made of.
But this time...
...I
End Rhy. Fig. 6
P.M. P.M. P.M. P.M.
E5 E♭5 A♭5 G5 D5 F♯5 F5 C5 B5 E5 E♭5 A♭5 G5
won't give in,...
...I will save you from my sins.
Interlude
Gtrs. 1 &2: w/ Rhy. Fig. 1
D5 E♭5 D5 N.C. D5 E5 E♭5 D5 N.C.
Spoken: What is wrong with this?
E5 E♭5 D5 N.C. D5 E♭5 D5 N.C.
Manipulation...
D5 E♭5 D5 N.C. D5 E5 E♭5 D5 N.C.

E5 E♭5 D5 E5 E♭5 D5 D7 D5 E5 E♭5 D5 E5 E♭5 D5
Con - stant - ly bit - ing my hand as I feed you. May - be now you'll un -
P.M. P.M. P.H. P.M. P.M. P.M.
D7 D5 E5 E♭5 D5 E5 E♭5 D5 D7 D5
- der - stand se - ver - i - ty. I'll sum it up with the best a - mount of brev - i - ty.
P.H. P.M. P.M. P.M. P.H. P.M.
E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5
Gtrs. 1 & 2: w/ Rhy. Fig. 8 (2 times)
E5 E♭5 D5 E5 E♭5 D5
Wel - come to the trans - for - ma - tion. Wel - come to an -
Rhy. Fig. 8
End Rhy. Fig. 8
P.M.
E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5 E5 E♭5 D5
ni - hi - la - tion. Wel - come to the man that want - ed

ev - 'ry - thing but could - n't have it!
Gtrs. 1 & 2
P.M.
Chorus
F5 D5 Db5 C5 B5 E5 Eb5 A5 Ab5
Dis - trac - tions!
Re - ac - tions!
The on - ly way to go
Rhy. Fig. 9
*Gtrs. 1, 2 & 3
*Composite arrangement
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 9
is to go a - way.
Dis - card - ed!
Re - tard - ed!
End Rhy. Fig. 9
End half-time feel
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 6 (2 times)
D5 F#5 F5
Be - fore I let you go you have to let me.
Much to my sur - prise

E5 E♭5 A♭5 G5 D5 F♯5 F5 C5 B5 E5 E♭5 A♭5 G5 D5 F♯5 F5 C5 B5
I will wake up...
...and fol - low the path of the ones I am made of.
But this time...
...I

Outro
Half-time feel
E5 E♭5 A♭5 G5 D5 F♯5 F5 C5 B5 E5 E♭5 A♭5 G5 E5 E♭5 D5
...I will save you from my sins.
won't give in,...
*Gtrs. 1 & 2
P.M.
*Composite arrangement

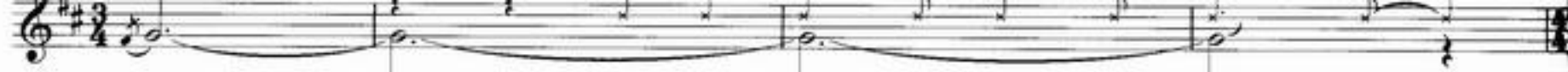
D7 D5 E♭5 E5 E♭5 D5 D7 D5 E♭5 E5 E♭5 D5
Yeah!
Save you from my sins.
P.H.
P.M.

E♭5 D5 D7 D5 E♭5 E5 E♭5 D5 E5 E♭5 D5
Yeah!
Ah, save you from my sins.
P.H.
P.M.

Corey Taylor, Mic Thompson and Sid Wilson

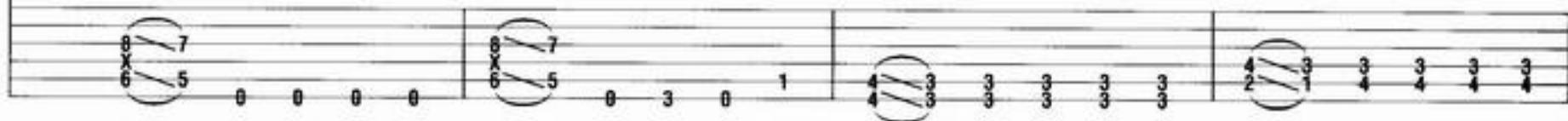
Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Chorus
Cmaj7
E♭maj7
G♭maj7
Oh.
(She's the on - ly one who makes me
Gtrs. 2 & 3
Rhy. Fig. 2
End Rhy. Fig. 2
w/ Bkgd. Voc. talking (next 8 meas.)
D5
E♭5
D5
A5
A♭5
D5
E♭5
D5
A5
A♭5
sad!)
Gtr. 2
Riff D
End Riff D
P.M.
Gtr. 3
Riff D1
End Riff D1
P.M.
Gtr. 3: w/ Riff D1
D5
E♭5
D5
A5
A♭5
D5
E♭5
D5
A5
A♭5
N.C.
(Drums)
Gtr. 2
P.M.

Verse
B5 D5 E5 F♯5 A♯5 F♯5 G5 F5 C♯5
2. She is ev - 'ry - thing and more, the sol-emn hyp-not-ic.
Gtr. 2 Riff E
End Riff E
Gtr. 3 Riff E1
End Riff E1
P.M.
Gtr. 2: w/ Riff E
Gtr. 3: w/ Riff E1 (3 times)
My dah-lia, bathed in pos-ses-sion, huh, she is home to me.
I get ner-vous, per-verse. When I see her, it's worse but the stress is as-tound-ing.
Gtr. 2
It's now or nev - er, she's com-in' home for - ev - er.

Oh.
(She's the on - ly one who makes me

w/ Bkgd. Voc. talking (next 8 meas.)
Gtrs. 2 & 3: w/ Riffs D & D1 (2 times)
D5 E♭5 D5 A5 A♭5 D5 E♭5 D5 A5 A♭5
sad!)

D5 E♭5 D5 A5 A♭5 D5 E♭5 D5 A5 A♭5

Verse
Faster ♩. = 162
D5 G♭5 F5 C♭5 B♭5 C♯
3. Hard to say what caught my at - ten - tion.
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 2 & 3
P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3
D5 G♭5 F5 C♭5 B♭5 C♯
Fixed and cra - zy, a - phid at - trac - tion.

Eb5 D5
Eb5 D5
B5 C#5
B5 Bb5
Carve my name in my face to rec - og - nize.
(Carve my name!)
Gtrs. 2 & 3 Rhy. Fig. 4
End Rhy. Fig. 4
P.M.
Gtrs. 2 & 3: w/ Rhy. Fig. 4
Such a pher - o - mone cult to ter - ror - ize. I
Chorus
3rd time, Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Bbmaj7(no3rd)
A5 Bbmaj7(no3rd) A5
D5
F5
won't let this build up in - side of me. I
Gtr. 4 (dist.)
Riff F
mf
Gtrs. 2 & 3 Rhy. Fig. 5
End Rhy. Fig. 5
Voc. Fig. 1
(Whoa, hey.)

won't let this build up in - side of me. I
Gtr. 4
End Riff F
Gtr. 4: w/ Riff F
B♭ A B♭ A Dm
won't let this build up in - side of me. I
Gtrs. 2 & 3
Rhy. Fig. 6
End Rhy. Fig. 6
To Coda 1
To Coda 2
Gtrs. 2 & 3: w/ Rhy. Fig. 6
B♭ A B♭ A Dm
won't let this build up in - side of me.
Interlude
E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5
Gtr. 4
pp
Gtrs. 2 & 3
P.M.

Guitar Solo

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

Yeah!

Gtr. 5 (dist.)

*p — f

*Vol. swell

Gtrs. 2 & 3

Riff G

P.M. P.M. P.M. P.M.

grad. bend

End Riff G

D5/G D5/G♯ D5/G D5/G♯

4. Oh,

Gtr. 5

Gtrs. 2 & 3

P.M.

No re - straints and un - checked col - lec - tors.
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (2 times)
Eb5 D5
Eb5 D5
B5 C#5
B5 Bb5
I ex - ist through my need to self o - blige.
(I ex - ist!
Eb5 D5
Eb5 D5
B5 C#5
B5 Bb5
D.S. al Coda 1
She is some - thing in me that I de - spise. I
I de - spise!)
Coda 1
D.S. al Coda 2
Dm
of me.
I
(Won't let this build in me.)
Coda 2
Dm
side of me.
Interlude
Gtr. 4: w/ Riff F (2 times)
D5
Bb6(no3rd)
Bbsus2
Gtrs. 2 & 3
Rhy. Fig. 7

Am
A5
G5
Dm
A
D5
B♭
G5
A5
End Rhy. Fig. 7
Outro
Gtr. 2: w/ Rhy. Fig. 7 (2 times)
Gtr. 3: w/ Rhy. Fig. 7
Gtr. 4: w/ Riff F (3 1/2 times)
D5
B♭6(no3rd)
B♭sus2
She is - n't real.
Am
A5
G5
Dm
A
I can't make her real.
D5
B♭
She is - n't real.

I can't make her real!
D5
B♭6(no3rd)
B♭sus2
She is - n't real.
Am
A5
G5
Dm
A
I can't make her real.
D5
B♭
She is - n't real.
G5
A5
I can't make her real.
Gtr. 4
D5
pp
Gtr. 2

Pulse of the Maggots

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, Sid Wilson and James Root

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

*Chord symbols reflect implied harmony.

Gtrs. 1 & 2
P.M.
Play 4 times
Rhy. Fig. 1
Ab5 G5 Ab5 F5 G5 F5 Eb5 D5
End Rhy. Fig. 1
Verse
D5
1. Spoken: I fight... for the un - con - ven - tion - al. My right... and it's
2. I won't... be the in - con - se - quen - tial. I won't... be the
3. See additional lyrics
Riff B
un - con - di - tion - al. I can on - ly... be as real as I can.
wast - ed po - ten - tial. I can make it... as se - vere as I can,

The dis - ad - van - tage is I nev - er knew the plan.
This is - n't...
just a
It is - n't...
un - til you real - ize you'll nev - er take a stand.
just a
End Riff B
P.M.
4 3 1 0 0 1 1 1 1 0 0 0 3 (3) 13 12
mar - tyr. I can't... long - er.
way to be a... walk a - lone an - y...
ver - sion. We've dealt... ver - sion.
one sid - ed... with a man - ic sub -
I fight... at
for the ones who can't fight. And if I lose...
I won't...
let the truth be per - vert - ed, and I won't leave an - oth - er
Chorus
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)
Ab5 G5 Ab5 F5 G5 F5 Eb5 D5
least I tried! We are the new di - a - bol - ic.
(We!
de - sert - ed.
vic - tim...
Ab5 G5 Ab5 F5 G5 F5 Eb5 D5 Ab5 G5 Ab5
We are the bit - ter bu - col - ic. If I have to give my
We!
End half-time feel
F5 G5 F5 Eb5 D5 Ab5 G5 Ab5 F5 G5 F5 Eb5 D5
life, you can have it. We are the pulse of the mag - gots.
We!)

P.M.
2.
Do you un - der - stand?
(Yes!
Gtr. 3 (dist.)
Gtr. 1
Do you un - der - stand?
Yes!
Riff C1
End Riff C1
Riff C
End Riff C

To Coda
Gtrs. 1 & 3: w/ Riffs C & C1 (2 times)
Do you un - der - stand?
Yes!
Do you un - der - stand?
Yes!)
Guitar Solo
Am7 C5 Am7 C♯(♭5)
Gtr. 4 (dist.)
8va
Gtr. 1
P.M.
Am7 C5 Am7 C♯(♭5)
D5
B♭(♯4)
Gtrs. 1 & 4 tacet
Am7 C5 Am7 C♯(♭5)
Gtr. 4
*fdbk.
*Microphonic fdbk., not caused by string vibration.
Gtr. 5 (dist.)
Rhy. Fig. 2
Gtr. 2
P.M.

Am7 C5 Am7 C♯(♭5) D5 B♭5

8va

Gtr. 4

Gtr. 5

P.M.

Gtr. 1

P.M.

P.M.

Am7
C5
Am7
C♯(♭5)
Gtr. 5
P.M.

Am7
C5
Am7
C♯(♭5)
D5
B♭5
8va

Interlude
Half-time feel
Gtr. 5 tacet
E♭5
F5
F♯5
Say it a - gain, say it a - gain!
(We won't die!
We won't die!
Rhy. Fig. 3
Gtrs. 1 & 2
P.M.
*P.H.
P.H.
Pitch: C
*Harmonic and fretted note sound simultaneously.

E♭5
F5
F♯5
Say it a - gain, say it a - gain!
We won't die!
P.H.
P.M.
Pitch: C

Additional Lyrics

3. We fight 'til no one can fight us.
   We live and no one can stop us.
   We pull when we're pushed too far.
   And the advantage is, the bottom line is,
   We never had to fight in the first place.
   We only had to spit back in their face.
   We won't walk alone any longer.
   What doesn't kill us only makes us stronger.

D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5
End Rhy. Fig. 1
Verse
E5 F5 E5 F5 E5 F5 E5 F5
1. Sta - pled shut...
in - side an out - side world and I'm...
Rhy. Fig. 2
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
E5 F5 E5 F5 E5 F5 G5 D5 E5 F5 E5 F5
sealed in tight.
Bi - zarre, but right at home.
Claus - tro - pho -
End Rhy. Fig. 2
P.M.
E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 G5 D5
- bic...
clos - ing in and out.
Cat - a - stroph - ic...
I'm
not a - gain.
E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5
smeared a - cross the page...
and doused in gas - o - line.
I wear you like a stain...

E5 F5 E5 G5 D5 G5 D5 B♭5 A5 B♭5 A5 C5 G5 B♭5 A5

I will remember before I forget, before I forget that.

Gtr. 3

Riff B

End Riff B

Gtrs. 1 & 2

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1
D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5
D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5
2. I'm
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5
ripped a - cross the ditch... I wear you like a stitch...
and set - tled in the dirt and I...
E5 F5 G5 D5 E5 F5 E5 F5 E5 F5 E5 F5
yet I'm the one who's hurt.
Pay at - ten - tion to your twist - ed lit - tle in - dis - cre - tions.
E5 F5 E5 F5 E5 F5 G5 D5
I've got no right to win. I'm just caught up in all the bat - tles.
Pre-Chorus
D.S. al Coda 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3, 3A & 3B
Gtr. 4: w/ Riff A
E5 F5 E5 F5 E5 F5 E5 F5
Spoken: Locked in clutch, pushed in place, hold your breath, lis - ten!
Coda 1
Interlude
Half-time feel
Gtr. 3
F5 G5 D5 E5 B5 D5 F5
Gtrs. 1 & 2
mf

B5 D5 F5

My end,

Gtr. 3

Gtr. 3

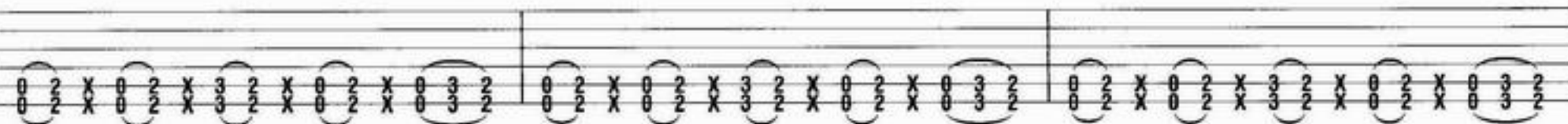
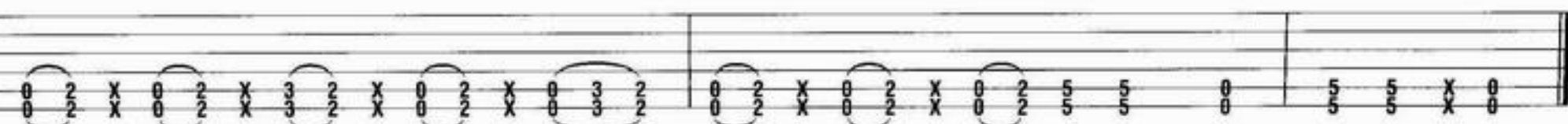
Gtr. 4

divisi

Gtr. 2

Gtr. 3 tacet
G5 D5 E5 B5 D5 F5
it jus - ti - fies my means. All I ev - er do is de - lay
Gtr. 4
Gtr. 2
Gtr. 1
Rhy. Fig. 6
End Rhy. Fig. 6
P.M.
Gtr. 1: w/ Rhy. Fig. 6
G5 D5 E5 B5 D5 F5
my ev - 'ry at - tempt to e - vade the end of the road. And my end
Gtr. 4
Gtr. 2

G5
D5
E5
B5
D5
F5
it jus - ti - fies my means.
All I ev - er do is de - lay
Gtr. 4
Gtr. 2
Gtr. 1
P.M.
P.M.
P.M.
D.S. al Coda 2
End half-time feel
G5
D5
E5
B5
D5
my ev - 'ry at - tempt to e - vade
the end of the road!
P.M.
P.M.
P.M.

Coda 2
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 4
E5 F5 E5 G5 D5 G5 D5 A5 B♭5 E5 F5 E5 G5 D5 G5 D5 B♭5 A5
I am a world before I am a man. I was a creature before I could stand.
E5 F5 E5 G5 D5 G5 D5 B♭5
Gtr. 3: w/ Riff B
A5 B♭5 A5 C5 G5 B♭5 A5
I will remember before I forget. before I forget that!
Outro
Gtrs. 1 & 2
D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5
Yeah! Yeah! Yeah! Yeah! Yeah!
D5 E5 D5 E5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 E5 D5 E5 G5 D5 G5 D5
Yeah! Yeah! Oh!

Vermilion Pt. 2

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

*Chord symbols reflect implied harmony.

C

when she makes me
(Oo.)

Gtr. 1

Gtr. 2

Interlude

1.

D5 D5/A D(♭5) D5 D5/A D(♭5)

sad.

2.
D5
D5/A
D(♭5)
But I
Chorus
B♭(add♯4)
Dm(add9)/A
Dm(add9)
Dm(add9)/F
won't let this build up in - side of me.
I
Riff B
End Riff B
B♭(add♯4)
Dm(add9)/A
Dm(add9)
Dm(add9)/F
won't let this build up in - side of me.
I
Riff C
End Riff C
Rhy. Fig. 2
End Rhy. Fig. 2

Interlude

Dm
Gtr. 1 tacet
B♭
C

of me.

Gtr. 1

12

Gtr. 2

0 6 7 0 6 7 0
0 6 7 9 X 7 10 X 8
3 3 3 1 3 3 3 1 3 3 3 1 3 3 3 1 0
1 0 2 3 1 0 2 3 1 0 2 3 1 0 2 3 1 0 2 3

Bridge

G5 D5 Dm B♭

catch in my throat, choke, torn in - to piec - es. I___

(Oh.) ___

(Oh.) ___

Chorus

Gtr. 1: w/ Riff C (3 1/2 times)
Gtr. 2: w/ Rhy. Fig. 2 (3 1/2 times)

won't let this build up in - side of me. I
of me. Won't let this build up in - side

B♭(add♯4)
Dm(add9)/A
Dm(add9)
won't let this build up in - side of me.
of me. Won't let this

Dm(add9)/F
B♭(add♯4)
Dm(add9)/A
I won't let this build up in -
build up in - side of me.

Outro
Gtr. 1: w/ Riff A (6 times)
Gtr. 2: w/ Rhy. Fig. 1 (6 times)
Bm
D
side of me.
Won't let this build up in - side of me.

Bm
D
Won't let this build up in - side of me.

Bm
D
Won't let this build up in - side of me.
(She is - n't real.
(She is - n't real.
Bm
D
Won't let this build up in - side of me.
I can't make her real.
Bm
D
Won't let this build up in - side of me.
(She is - n't real.
(She is - n't real.
Bm
D
Won't let this build up in - side of me.
I can't make her real.
*Gtr. 3
Bm
mp
w/ fingers
let ring

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison,
Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

*Chord symbols reflect implied harmony.

no tol - er - a - tion. In - vade, en - raged, don't
ut - ter weak - ness. Com - mit - ted, ad - mit it,
F5 E5 F5 E5 G5 E♭5
con - de - scend. De - sire, dis - ap - point. You've
don't e - ven dis - a - gree. De - cay, de - lay.
P.M.
Pre-Chorus
B5 B♭5 D5 A♭5 G5 A♭5 G5 B5
suf fered then... Ob - ses - sion...
now suf - fer un - to me! take an - oth - er look.
Rhy. Figs. 2 & 2A
P.M.
P.M.
P.M.

B♭5 D5
G5 A♭5 F5 G5 B♭5 B5
B♭5 D5
B5
Re - mem - ber...
De - cide,
or
ev -'ry chance you took.
ei - ther live with me,
Gtr. 1
P.M.
Gtr. 2
P.M.
B♭5 D5 E5 D5 B5 B♭5 E5 D5 E5 F5 G5
Chorus
Faster ♩ = 113
Gtrs. 1 & 2 tacet
* Dm
** Voc. Fig. 1
give up...
I
an - y thought you had of be - ing free.
(Don't
go,
End Rhy. Fig. 2
Riff A
Gtr. 3 (acous.)
mf
let ring throughout
End Rhy. Fig. 2A
Riff A1
Gtr. 4 (acous.)
mf
let ring throughout
Gtr. 5 (acous.)
Rhy. Fig. 3
mp
*Chord symbols reflect combined harmony.
**Refers to bkgd. voc. only.

nev - er want - ed an - y - bod - y more than I want - ed you.
The
I
know.)
End Riff A
Riff B
End Riff A1
Riff B1
End Rhy. Fig. 3
Rhy. Fig. 4
Gtrs. 3 & 5 tacet
Gm7
Dm/A
A
A♭
End Voc. Fig. 1
on - ly thing I ev - er real - ly loved was hate.
End Riff B
pp
End Riff B1
pp
End Rhy. Fig. 4
pp

Pos - ses - sion... feed my on - ly vice. Con - fes - sion... won't tell you twice.

Bb5 D5 B5 Bb5 D5 E5 D5 B5 Bb5 E5 D5 E5 F5 G5

De - cide, ei - ther die for me, or give up... an - y thought you had of be - ing free.

Chorus

Faster ♩ = 113

Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)
Gtr. 5: w/ Rhy. Fig. 3 (3 times)

Dm Gm7 Dm/A A Dm

I nev - er want - ed an - y - bod - y more than I want - ed you.
(Don't go,

Gm7 Dm/A A Dm

The on - ly thing I ev - er real - ly loved was hurt - ing you.
I know.)

Gm7 Dm/A A Dm

I nev - er want - ed an - y - bod - y more than I want - ed you.

(Don't go,

Yeah!

Gtr. 1

fdbk.

fdbk.

Gtr. 2

mf

fdbk.

f

Riff D

End Riff D

Riff D1

End Riff D1

Yeah!
Bridge
Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5
Stay in - side the hole, let me take con - trol, dom - i - nate. You are noth - ing more, you are
Rhy. Fig. 5
Gtrs. 1 & 2
P.M.
D5 E5 Eb5 D5 B5 Bb5 Eb5 E5
some - thing less, in - no - cent.
End Rhy. Fig. 5
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)
Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5
Some - thing has to give, some - thing has to break, om - ni - pres - ent.
Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5
Fin - gers in your skin, let my sav - age in, you de - serve it.
D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5
You de - serve it! You de - serve it!

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

D5 F5 D5 B♭5 A5 D5 F5 A♭5

I nev - er want - ed an - y - bod - y more than I want -

Gtr. 1 **Rhy. Fig. 6**

Gtr. 2 **Rhy. Fig. 6A**

*Hold body of gtr. w/ R.H. and push neck forward w/ L.H. to slightly detune pitch.

- ing you.
Was hurt - ing you!
I nev - er want - ed an - y - bod - y
Gtr. 1
P.M.
Gtr. 2
P.M.
A5 D5 F5 Ab5 D5 F5 D5 Bb5
more than I want - ed you.
I want - ed you!)
The
P.M.
P.M.
Bb7(no3rd) A5 D5 F5 Ab5
on - ly thing I ev - er real - ly loved was hate!
Gtrs. 1 & 2
P.M.

Interlude
Gtr. 1: w/ Riff D
N.C.
Gtr. 2
Gtr. 1: w/ Rhy. Fig. 5
Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5
Rhy. Fig. 7
P.M.
Outro
Gtr. 1: w/ Rhy. Fig. 5 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 7 (1 1/2 times)
D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 C5 Db5 Ab5 G5
You're mine, you're
Whispered: (I know who you are.
End Rhy. Fig. 7
Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 D5 B5 Bb5 Eb5 E5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5
mine. You're mine!
I know who you are. Shouted: I know
D5 E5 Eb5 D5 C5 Db5 Ab5 G5 Bb5 Eb5 D5 E5 Eb5 D5 Bb5 Eb5 D5 E5 Eb5 F5 N.C.
You're mine!
who you are! I know who you are!)
Gtrs. 1 & 2

The Virus of Life

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison, Corey Taylor, Mic Thompson and Sid Wilson

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Spoken: You're re-laxed, you're sub-lime, you're a-maz-ing. You don't e-ven know the dan-ger you're fac-ing.

**D5 E♭5 F5 D5
I've been with you all day.
*Gtr. 2 (dist.)
Riff A
End Riff A
mf
P.M.
0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
*Doubled throughout
** Chord symbols reflect implied harmony.
Gtr. 2: w/ Riff A (2 1/2 times)
E♭5 F5 D5
I'm try - ing to stay calm.
E♭5 F5 D5
I'm im - pa - tient and it's real - ly hard to breathe.
Gtr. 3 (dist.)
Riff B
End Riff B
mf
8 11 8 7
11 9 8 9 11
8 11 8 7
11 9 8 9 11
Gtr. 3: w/ Riff B
E♭5 F5 D5
I'm go - ing to emp - ty you and fill you in with me.
Gtr. 2
P.M.
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
Gtr. 2 tacet
N.C.
Spoken: Just keep the vi - 'lence down. Not yet, don't make a sound. Oh God, I'm feel - ing it.

Interlude
Gtrs. 1 & 2 tacet
N.C.
Shh, wait, shh, no. Wait, wait, no. Shh, wait, wait, not yet.
Verse
Gtr. 2: w/ Riff A (4 times)
Gtr. 3: w/ Riff B (1 1/2 times)
D5 E♭5 F5 D5
No, wait, wait. 2. I'm sweat - ing through my veins.
E♭5 F5 D5
I'm try - ing to hold on.
Gtr. 3
E♭5 F5 D5
It's un - bear - a - ble, it's al - most worse for me.
E♭5 F5 D5
I'm gon - na tear you a - part and make you see, make you see!
Gtr. 3
1/2
Gtr. 1
fdbk.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3 tacet
D5 Eb5 D5
Eb5 F5
Bring me to my knees.
Wait - ing...
I am your di - sease.
Lov - er...
set my symp - tom free.
Cov - ered...
you can't stop me!
Interlude
D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5
Gtr. 3
Riff C
End Riff C
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
To Coda
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtr. 3: w/ Riff C

Bridge
Gtr. 3: w/ Riff C (2 times)
D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5 D5 E5 Eb5 D5 F5 E5 F#5 G5 Eb5
This is the vi-rus, the vi-rus of life. This is in-side us, the cri-sis, the knife.
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
Gtr. 2
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
This is the vi-rus, the vi-rus of life. This is in-side us, the cri-sis, the knife.
Verse
N.C.
3. It's al-most time to play, it's time to be a-fraid. I can't con-trol the pain, I can't con-trol in vain.
Gtr. 3
Oh God, I'm read-y now. You're al-most read-y now. I'm gon-na love you now. I'm gon-na put you down.
8va
grad. bend

I see you in the dark, I see you all the way. I see you in the light. I see you plain as day.
8va
1/2
1
1 1/2
17
D.S. al Coda
I wan-na touch your face, I wan-na touch your soul. I wan-na wear your face, I wan-na burn your soul!
Gtr. 2
1 1/2
2
2 1/2
3
Gtr. 1
Coda
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (4 times)
Gtr. 3: w/ Riff C (4 times)
D5 E5 E♭5 D5 F5 E5 F♯5 G5 E♭5
This is the vi-rus, the vi-rus of life.
This is the vi-rus, the
1., 2., 3.
4.
Outro
w/ Voc. ad lib. (till end)
vi-rus of life.
vi-rus of life!
(Drums)
7

Danger – Keep Away

Words and Music by M. Shawn Crahan, Chris Fehn, Paul Gray, Nathan Jordison, Corey Taylor, Mic Thompson and Sid Wilson

G5
A5
Em
Em
G5
A5
That place in my
End Riff A
Riff B
Em
G5
A5
Em
mind
is that space that you call mine.
G5
A5
Em
G5
A5
That place in my mind
is that space that you call
Verse
Gtr. 1: w/ Riff A
Em
Em
G5
A5
Em
mine.
1. Where have I been all this time?
End Riff B
Riff C
Gtr. 2 (clean)
mp
let ring throughout
End Riff C

G5 A5 Em D5 Em G5 A5
Lost, en - slaved, fa - tal to climb. I've been wait - ing for this to un -

Em G5 A5 Em
fold, but the piec - es are on - ly as good as the whole.

Gtr. 1: w/ Riff B
G5 A5 Em G5 A5
Sev - ered my - self from my own life. I cut off the on - ly thing that was

Em G5 A5 Em
right. What if I nev - er saw you a - gain?

Chorus
Gtr. 1: w/ Riff A
G5 A5 Em Em G5 A5
I'd die right next to you in the end. That place in my

Em G5 A5 Em D5
mind is that space that you call mine.

Em G5 A5 Em G5 A5
That place in my mind is that space that you call

Em
Em
G5
A5
Em
mine.
2. I won't let you walk a - way

G5
A5
Em
with - out hear - ing what I have to say,

G5
A5
Em
with - out hear - ing what I have to say,
Gtr. 1

G5
A5
Em
Outro
Em
G5
A5
with - out hear - ing what I have to say.

Em
G5
A5
Em